



HELPER, ROGERS & BAKER

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# THE SHADOW™



HAROLD GOES TO WASHINGTON

**OUTSIDERS #38:**  
The Members have destroyed the Outsiders—which could possibly happen next! Find out in this series' final issue. By Mike W. Root, Erik Larson and Bill Wray

**VILLAINS #50:**  
The most dramatic moment in *Archie* since the '60s occurs in the pain-punching final issue. By Paul Rappaport, Steve Ditko and Jack Terrence

**GREEN ARROW #4:**  
Out on the loose of the rednecked Prequel mini-series, the New Frontier series debut! By Mike Gerb, Ed Montoya and Dick Giordano

**FOURIER PEOPLE #1:**  
This haven't been seen for years, but the members of the Book have them and of *Midnight* Part of a do-pact mini-series by J.M. DeLafayette, Peter Collins and Karl Reed

**WILLIAMS #2:**  
Continues a feud to doom between saving & stopping a deadly quest by Justin DeLeon and John Ridgway

**YOUNG ALL-STARS #4:**  
The Young All-Stars battle *Archie* Brinkman and *Green Lantern* goes on trial. By Ray and Doug Thomas, then Murray and Nelson Jones

**LEGION OF SUPER-HEROES #43:**  
The Legionnaires discover that no one escapes the *Archie*! By Paul Smith, Greg LaRocca and Mike DeCola

**SWAMP THING #4:**  
Swamp Thing suddenly turns to John Constantine to make his conflict. By Rick Veitch and Alfredo Alcala

**INFINITY, INC. #1:**  
The Members may be defeated, but the *Archie* is out for revenge! By Ray and Doug Thomas, then Argonoff and Tony DeLafayette

**NEW TITANS #40:**  
Denny's first adventure as a Titan as *Archie* returns. By Mike Wallace, Michael Collins and Kevin Tynan

**SHADOW #2:**  
The Shadow goes to Washington, D.C., to prevent an eight-year-old boy from constructing the President. By Andrew Miller, Marshall Rogers and Kyle Baker

**PEACEMAKER #2:**  
All-out action as a terrorist organization descends on the Peacemaker. By Paul Rappaport, Ted Smith and Felipe Murat

**SPECTRE #1:**  
A heated arena party with *Archie*, Thomas Sargent, Dr. Fate, *Archie* and a live unscripted guest. By Doug Moe and Gary Morris

**QUESTION #13:**  
Meet the *Archie*—an elite group of soldiers who are killing their fellow soldiers. By Denny O'Neil, Doug Green and Rick Meyer

**WASTELAND #3:**  
Experience this latest walk through the outer regions of your soul. By John Strassburger, Bill O'Neil, Steve Peterson, David Lloyd, Donald Sargent and William Maceo-Lewis

# MEANWHILE...

BY DICK GIORDANO

"To be or not to be... that is the Question!" All right, so I needed a classy opening to introduce into reading this, which is going to turn out to be a lot of reminiscing about what I was doing twenty years ago today. Everybody else seems to be looking back, pondering where they came from. Why shouldn't I do the same?

As for me, I was working on *The Question*. You doubtless already know that *The Question* was in the Charlton stable of characters very back when. This is going back to around 1967 or '68. As an editor there, the big thing I had going for me was an almost totally free hand in publishing whatever comics I wanted to publish.

That freedom was coupled with my own conviction that in order to get anywhere with Charlton's books I would have to be doing. The other companies were making formula stories that I would never use, or I could use them they wouldn't feel right for me. We'd done a lot of things different at Charlton, so I'd, nearly everything as our approach was different. I questioned our competitors by name, for example. While the other companies were throwing rocks at each other, calling each other "Bread Eater" and things like that, I talked about DC and Marvel as wonderful places to work, which they were and still are. I called our characters "action heroes" as opposed to "super heroes" to set them apart. In our house ads, we would say things like, "They *The Question*—We need the money!" In the face of a lot of hype coming from both companies, I tried to be honest about what I was doing and why it made us seem different right off the bat.

The *Question* was different, too. Steve Ditko created him, and looking back, the strip seemed a prototypical version of his Mr. A, pretty hard-colored stuff. While *The Question* was never quite as hard-edged, we still managed to make things up a great deal with the character. In one sense, we showed *The Question* letting a group of thugs down. He didn't cause it. He just didn't do anything to prevent it, just walked away from it. In those days, comic book houses didn't do that. We got a lot of mail on it, probably more than I'd ever received on anything else.

My instincts toward the character's success were proven right. *Blue Beetle* and *The Question* were our top two books at Charlton.

We put both an anti-hero of sorts, in an age when anti-heroes held the stage. *The Question* was different—that word again—than anything else. Both philosophically and physically. That was something else that had always appealed to me. The *Question* had no face. Sometimes the character also fit my personal view of heroic fantasy. I often had trouble with costumed characters. *Archie*'s costume served a purpose—it was there to strike fear in the hearts of outsiders. But if a hero didn't need a costume, why should he wear one? *The Question* filled a desire I had to publish a character who had his adventures in street clothes. Sort of like the Lone Ranger a mask, but otherwise not a lot to separate him from you and me. It's more real to me somehow.

That's what I like about the new incarnation of *The Question*. Denny O'Neil's scripts are as gritty and realistic and frightening for their time as the original was for its time. Denny deals with a lot of tough—them—questions head-on. The violence is also depicted realistically, not choreographed. This greater realism, for my money, engages your emotions in a much

stronger way. It's not hero meets villain in a luscious setting where dialogues of swordplay get in the way of lapping your sympathies.

I think Denny's done a magnificent job of characterizing *The Question*. I also think you're better served by hearing Denny talk about it. So I asked him a little about his approach.

"A lot of it is not too obvious," he says. *The Question* is one of the few heroes in comics who's not driven by vengeance, or by some abstract notion of justice. His origins are curiosity, with a psychological bent.

"*Archie* starts off as a despicable man with a lot of anger and violence in him. He subscribes to the tough-guy ethic. The baddest cat in the valley, that. I'm using my toughness for the purposes of good. That works until you find someone who tougher than *Archie* is a tough guy with aspirations. He works on bettering himself, changing himself. He's aware of his limits. Not love of them necessarily, but he's working on it. There's a subtlety to the stories here will *Archie* deal with his problems this month in a lot of ways. *The Question* will react to things differently now than he would a year ago. I even changed a line of dialogue in the strip just recently because it sounded too much of how the 'old *Archie* would react, as against the more recent one."

Denny was with me back in those old days at Charlton, and I get a kick out of thinking how the brain newcomer of odd lang years has become one of the elder statesmen of the business.

But last you think *THE QUESTION* is strictly odd-langs' day, let me introduce you to one of the hottest talents around Denny Green, penciler on *THE QUESTION*.

Denny credits Denny with giving him a great deal of enthusiasm for the job, which in turn shows the strip better success. "My great working with a talented writer," he tells me. "Denny also gives me a hand in the plotting. Before Denny writes a story, he, editor Mike Quid, and I will sit over lunch and talk over the next four issues or so. We throw things around, suggest ideas. The story in issue #3, about the school bus, that came from one of those plotting sessions. The story for issue #15, about the Klan, was a plot suggestion from me."

Denny also approaches drawing *THE QUESTION* differently. "I'm getting away from representational art. I'm more into shapes and form. It's like geometry for me now. I don't sit there saying, 'This car has to look just like an car, and it has to go right here.'" Denny also credits Dick Magyar's contribution to the book's distinctive look. "Rick's one of the most talented artists I've ever worked with. He's phenomenal."

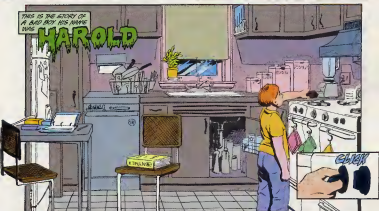
I agree. The whole product is phenomenal. A lot of times, I side with the fan when it comes to the "revitalization" of certain characters. I appreciate their reactions because, as an old comics fan myself, I welcome these revitalizations with mixed emotions. But here, I truly feel the execution is brilliant. The book, at better

Thank you and good afternoon

Dick

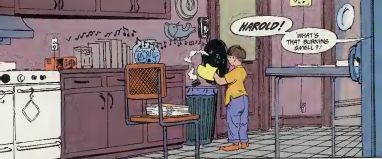


YES-RI-GHT!



HAROLD??

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DC Comics Inc. A Warner Communications Company







"...AN HONOR TO HAVE OUR CLASS SINGLED OUT FROM AMONG OVER 5000 APPLICANTS, TO VISIT AND SPEAK WITH OUR COUNTRY'S LEADER..."

HAROLD... DO YOU KNOW WHAT THIS MEANS?

YOU'RE GOING TO MEET THE PRESIDENT -- IN PERSON! NOT EVERY BOY GETS TO DO THAT! IT'S SOMETHING YOU'LL REMEMBER FOR THE REST OF YOUR LIFE!

YOUR FATHER REMEMBERED. HE ONCE MET THE PRESIDENT, TOO. IT WAS A DIFFERENT ONE THEN... BUT HE GAVE FATHER A MEDAL -- FOR THE THINGS HE DID IN THE ARMY...

HE WAS A HERO, HAROLD -- AND I WAS SO VERY PROUD OF HIM -- SO VERY...

...PROUD...

I AMEN! -- NOW IT'S YOUR TURN TO MAKE ME PROUD.

I KNOW, MOMMY -- BUT I CAN'T EVEN SO, LESS YOU SIGN THE PERMISSION SLIP...

...YOU WILL SIGN IT, WON'T YOU, MOMMY?

CERTAINLY, HAROLD... BUT... IT DOESN'T SAY ANYTHING ON HERE ABOUT ADULT SUPERVISION... SOMEONE SHOULD BE THERE TO HELP KEEP AN EYE ON THE CHILDREN... AND...

OH DEAR... IT'S AN OVERNIGHT TRIP AT THAT. MAYBE I'LL CALL THE SCHOOL, AND OFFER TO GO ALONG, YOU'D LIKE THAT, WOULDN'T YOU, HAROLD?

SURE, MOMMY -- BUT...

YOU CAN'T. THERE'S ONLY ROOM FOR FOUR PARENTS ON THE BUS -- AND MR. BUTTERFIELD TOLD US HE'D ALREADY GOT THEM!

WELL... I DON'T KNOW, HAROLD... YOU KNOW HOW I CAREER SO ABOUT YOU...

IF ANYTHING WERE TO HAPPEN TO YOU, I DON'T KNOW WHAT I'D...

NO, HAROLD, I DON'T THINK YOU SHOULD GO. SOME OTHER TIME, PERHAPS -- WHEN YOU'RE OLDER.

NOW GET READY FOR BED. YOU'VE GOT SCHOOL TOMORROW.

YESS, MOMMY...



STORY: ANDY HELPER

PENCILS: MARSHAL ROGERS

INKS: KYLE BAKER

LETTERS: AGUSTIN DIAZ

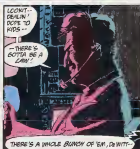
COLORS: TOM ZIEMO

EDITS: MIKE GOLD & MIKE CARLIN

## SHADOW JUSTICE: HEADS ARE ROLLING



## "HAROLD GOES TO WASHINGTON"







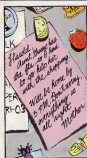


3:15 PM



**VROOOOOOOON**





### WAR DIARY

One day, people will  
want to know how it  
all began

People will write books about  
me. But this will be the  
truth because I'm the one  
writing it.

It all began  
with the box.



It was like nothing I ever seen before  
I know Glad's things was up here --

-- But I never that  
what KINDS of things

So one day I  
opened it cause  
SHE told me  
not to.

Inside was the good stuff





Dad was a hero. He flew in a plane that dropped bombs on people in a place called Germany.



I saw in a book where the Germans did bad things to people. The Germans called themselves Nazis back then.



But Dad made the Nazis pay. He killed them all. Then he took their clothes.



And their flags.



And their GUNS.



Everybody 'preciated Dad for what he did in the war. They gave him medals.

When I held them in my hand it made me feel proud, and I knew for sure...



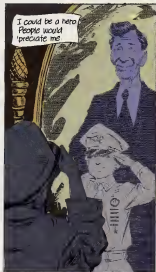
... that I wanted to be a hero too.

So I started thinking 'bout it.

In social studies we talk 'bout the President Miss Somerhill said he was very 'portant. He kept the hole world peaceful. She said that without him, we could have a War that mite end the world.

I could fight in a war, if there was one. I could get all the bad people BEFORE they ended the world. I could do it. I know I could.





I could be a hero.  
People would  
'preciate me

So I had to kill the  
President. Tomorrow.

The gun still  
works. I tried  
it last week on  
Mr. Johnson's  
dog.

Row!



Snoopy's starting to  
smell bad, but it  
doesn't matter now.



Sometimes  
I open the  
window, and  
the light  
comes in--



...it makes shapes  
like the ones I saw  
in a movie in school  
'bout a place in  
Japan.



The shapes frightened  
the other kids. But not me.

I like 'em



So when they come,  
I'll be ready for 'em.



I'll be a hero.  
Love--  
Harold



BING  
BONG

THE DOOR--  
IT'S 'BOUT TIME  
THEY GOT HERE

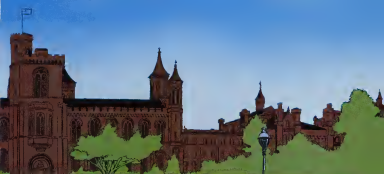
















-- DETERMINATION  
AND DRIVE. I AM  
CONTINUALLY--



-- REASSURED BY  
THEIR UNCEASING  
DESIRE --



-- TO FULFILL THE  
AMERICAN DREAM...  
AND AN ARMED--



-- AT THEIR ABILITY  
TO RESHAPE THAT  
DREAM --



-- INTO THEIR OWN,  
UNIQUE, PERSONAL  
ROSEY... --



YES...

--A SCHOOL TRIP? LORE!  
SAID THAT? NOO-- SHE'S  
GOT IT ALL MIXED UP!  
WE'RE LATE--

--TRACKING DOWN THIS  
HITMAN... HE'S LATE... KAHN'S  
ANSWER-- HEARD HE WAS  
GONNA TAKE A SHOT AT  
REARBY!

NEAR! THAT'S IT! WE WERE  
GONNA-- SURPRISE YOU!  
CATCH HIM IN THE--

--NOT--

**BLAM**

--SHOT THE  
TEACHER!

--RUNNING INTO  
THE EXHIBIT--

--GET SOME  
BACK-UP IN  
HERE!

HEY... I WAS--  
JUST-- KIDDIN'!

NO! NO! NO!

REARBY!

CLASS...  
CLASS...

SUR  
SERVED  
NOW...

GET IN THERE, WILKES--FIND  
HIM! SHOOT HIM IF YOU HAVE  
TO-- BUT FIND HIM!

BUT SIR 'HE'S  
JUST A KID--

ARESSAY!

**OUR CITIES:  
AN AMERICAN HERITAGE**

WILKES! DONNY--  
GET SOME HELP  
FOR 'IM--

OHMY! IT'S  
BLACK AS  
FISH IN  
THERE!

SOMEBODY  
FIND THE  
LIGHT  
SWITCH--

UH-OH...THOSE  
GUYS LOOK  
PRETTY MAD...  
BETTER GET  
OUT OF  
HERE...

LOOKS LIKE HE WENT  
THIS WAY--HOW'RE  
WE DOING WITH THE  
LIGHT, BARNES?

ACCORDING TO THE TECHS,  
EVERYTHING'S TIED INTO THE  
MAIN CONTROLS-- WE HIT THE  
LIGHTS, THE HAZARD Siren  
GOES INTO ACTION! YOU  
WANT TO--

JUST  
DO IT!



THAT'S NOT SO CLOSE--  
BUT MYSTER BUTTERFIELD  
HARDLY GET IN THE WAY!

WHAT A CREEPY  
I HOPE I SHOT  
HIM GOOD--  
--I HOPE HE'S  
DEAD!

BUT SHOOTING A STUPID  
TEACHER DOESN'T MEAN  
SCOTT--  
MERCES  
NEVER  
SHOOT  
BROTHERS...

AND  
NOW I GOT THOSE  
FBI CHASING ME--  
AM THEY'VE HAD  
AS MUCH!

GUESS THEY  
MUST CARE THE  
PRESIDENT...



BUT LOOK!  
THEY JERKS 'THEY  
GOT NO IDEA WHERE  
I AM!

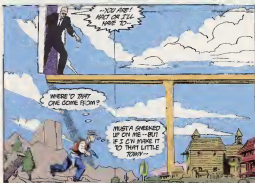


AM ME--I'M THE BEST AT  
HIDE--AM--SEEN! WITH ALL  
THESE TOWNS--I CAN  
KEEP THIS UP ALL DAY!

AM NONE  
OF 'EM WILL KNOW  
WHERE I AM--OR  
WHERE I'M GOING!



THERE--



--YOU ARE!  
HIT OR I'LL  
HIDE TO--

WHERE'D THAT  
ONE COME FROM?

MUSTA SNEAKED  
UP ON ME--BUT  
IF I CAN MAKE IT  
TO THAT LITTLE  
TOWN--



HEY! THEY'RE  
SHOOTING! BUT  
THEY CAN'T?--  
I'M JUST A KID!

POW! POW!



MUST BE TRYIN'  
TO SCARE ME  
INTA GUN' UP--  
BUT IT WON'T  
WORK

I AMN'T AFRAID OF  
GUN--AND I AMN'T  
AFRAID OF THEIR  
BULLETS

I GOT A  
MISSION I  
GOTTA DO--

--AND NOBODY'S  
GONNA STOP ME  
FROM LEAVIN' IT!



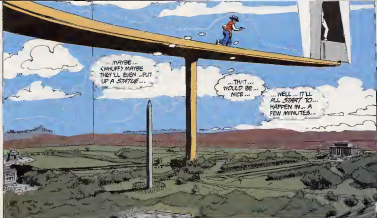
KA-POW  
POW! POW!

ART LEAD  
YOU INTO  
CARRIERS!











THE WEED OF CRIME BEARS BITTER FRUIT...



WHAT THE HELL'S GONING ON HERE--?

WHO--?

AM BLON... DEWITT. I AM HAPPY TO SEE YOU.

I'D COME TO WASHINGTON TO... REPRIMAND YOU BOTH FOR LEAVING NEW YORK WITHOUT PETITIONING ME.

HOWEVER, I FOUND MYSELF... PREOCCUPIED... WITH BUSINESS RIGHT HERE...

GREG-- I THOUGHT THE PUNK WAS A JUNK... BUT I MIGHTA TRED MAKIN' HIM STAY AFTER SCHOOL FIRST... MAYBE SPEND AN AFTERNOON CLEANIN' GARDENS OR SOMETHIN'...



HOLLEE-- THAT'S HAROLD-- DEAD!

MASTER-- YES! DIDN'T--?



NO, BLON... DEWITT, I WAS MERELY AN OBSERVER IN THIS INSTANCE.

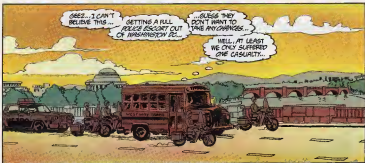
I SAW A CHILD--ONE MOMENT ENGAGED IN SOME PERVERSE FANTASY GAME OF DEATH--

--THE NEXT CONFRONTED WITH THE REALITY OF THAT GAME.

I DO NOT CLAIM TO KNOW WHAT HE EXPECTED TO FIND WHEN HE CROSSED THE THRESHOLD FROM FANTASY INTO REALITY--

--BUT YOUNG HAROLD SAW GAZED UPON THE TRUE FACE OF DEATH--

--AND THE HORROR OF THAT TRUTH KILLED HIM.



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GIVE THEM TO  
YOURSELF TOO!!



# SHADOW MANIA

Dear Andy, Bill and Mike:

The new DC SHADOW is coming along well. Bill's striking covers make the comic stand out from the rest on the stands, and the art and stories inside live up to one's expectations. I like the current Shadow better than the Cheykin version, as it has a stronger tone of mystery and menace. Cheykin seems more suited to SF, as American Flegg and some of his work from the seventies would indicate. However, his work on The Shadow mini-series convincingly updated an old pulp character, thankfully avoiding the radio version's delinquent crime fighter.

The storyline is wonderfully complex; while I look forward to its conclusion, I hope the next story will not be a let down. Eventually you will want to introduce more new villains and characters, but there are enough already introduced to provide interesting interactions. Just how much do you need to do with all of the possible guest stars from The Shadow's long history?

As for seeing stories from the 1930s and 1940s, I'm all for it. But instead of a new mini-series, why not reprint some of the stories from the 1973 series? I'd particularly like to see Kalata's work again. But then, there are a good many artists whose renditions of The Shadow would be well worth seeing. Just imagine a 1930s tale in Gene Colan's pencil style, as used in the Nathaniel Duck stories. (No, I'm not proposing a crossover.)

I really want this comic to succeed. With the state of comics in 1987—deluxe format, comics for mature audiences, and the sort of talent we're seeing... The Shadow may once again be the popular success it was decades ago, and even more of an artistic success. I've tried a few times to stop collecting comics, but as long as you maintain this level of quality, I won't be able to stop reading.

Steve Roby  
33 Via Venus  
Ottawa, Ontario  
Canada K1K 0N3

(Steve, this issue's one-part story serves as a kind of "breather" before we begin our next multi-part story—and starting next issue, "The Seven Deadly Sins," a five-parter, will begin—it promises to be even stranger than "Shadow and Light"—and will introduce not one, not two—but seven new villains. Care to guess what their names are?)

\*\*\*\*\*

Dear Mike:

This comic isn't billed as one, but it's really a team comic. All of the Shadow's agents do about as much as he does. Andy really goes to a lot of trouble to make each agent individual and interesting. But do these characters get any cover credit? NO! Please Explain!

Me  
631 Soile Dr.  
Deatur, IL 62528

(Well, Me /why do we get the feeling we're talking to ourselves), keep your eyes peeled—The Shadow's agents will be getting more cover exposure in the future—we've already planned for all of them to appear at once, in a space I one time only cover we know both new and old Shadow watchers will love. )

\*\*\*\*\*

Dear Andy and Bill:

First off, I'd like to say that I am enjoying the new SHADOW very much, especially Bill's art. Please, you must keep him—his style is absolutely the best suited to the setting and mood of the Shadow.

Second, I think the idea suggested by Michael Griffin in issue #4 is great. A companion series of the Shadow's 30's adventures would be great. After all, G.I. Joe, Superman, Batman, Spider Men, and the X-Men all get multiple series, why can't THE SHADOW?

Third, I've written a list of things I'd like to see occurring in THE SHADOW:

1. Give his agents more room in the stories. As in the pulps, half of the story was from the agent's viewpoint, as they try to figure out the villain's total scheme. They add to the realism and the reader can relate to and even love (?) the agents because they're normal and sometimes make mistakes.

2. The Shadow's sons seem very interesting. You should put them in the spotlight more—and get rid of their rock and roll band nonsense.

3. Focus on the detective angle and don't make it too super-hero oriented. A villain out to destroy the world is okay now and then, but not too often. Keep the pulp flavor of infiltrating crime syndicates, racketeers, serial killers, and such.

4. How about a dossier of all the agents in the back of the book?

5. Either tell the stories in less issues or increase the number of pages in an issue. I think six issues and an annual for one story is a bit much. Personally, I would be willing to pay more money for more pages each issue.

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L-3047

6: Also, what about having posters and perhaps even a graphic novel about THE SHADOW?

7: Did you guys have to read all the pulp magazines in order to gain knowledge about THE SHADOW and his operatives?

Thank you for your time—and remember: The Weed of crime bears Bitter fruit—THE SHADOW knows!

A. Lawrence Spicer  
2807 N.E. Skidmore  
Portland, OR 97211

(It looks like our current plans already are coinciding with at least a few of your suggestions. Lawrence, our next story is a five parter (as opposed to six) and the "detection" angle will be played up a bit more in the future—although it will be primarily via the agents (which you want to see more of) rather than the Shadow himself. The Shadow's sons WILL be getting a "new look," and while they aren't giving up rock and roll completely, there ARE a few changes in the works. As we mentioned last issue—and we'll do it again here—next month sees the release of The SHADOW PORTFOLIO—a collection of full color, logo-less editions of all six of Bill Sienkiewicz's covers. They might not be as BIG as your average poster, but they're TWICE as beautiful!

Last, but certainly not least, while we haven't read ALL the original Shadow pulp novels (a task way too time-consuming and expensive) we have, with the aid of Shadow collector (and DC colorist) Tony Tolin, managed to track down and read most of the paperback reprints of the best of the Shadow novels. Those books, combined with Shadow reference texts like Will Murray's QUENDE HISTORY OF THE SHADOW (published by Galaxy Publications), Frank Eisgruber Jr.'s GANG-LAND'S DOOM: THE SHADOW OF THE PULPS (published by Robert Weinberg) and Robert Simpson's THE NIGHT MASTER (published by Pulp Press) make for as complete an understanding of The Shadow and his background as we're able to gather.)

\*\*\*\*\*

Dear Messrs. Heiler and Sienkiewicz: This is the first letter I've ever written to a comic. I'll be brief, because I know you're busy men. On the advice of a friend of mine, I bought SHADOWS AND LIGHT #3, assuming that being near the beginning I'd soon pick up the general storyline. This kind of thinking would have applied with most of the comics I'd

read before. Of course, I bought the previous two issues and the Chaykin mini-series, 'cos I couldn't make head nor tails of the plot. Good sales technique, Mister Heller—keep those stores complex. I don't know how this new Shadow revival is going down across the Atlantic, but I, for one, am well-impressed. Gripping stuff!

I think THE SHADOW has been very well updated. You've made the new agents play an active role, as they should. Mavis should keep pointing out more unappealing aspects of The Shadow's personality. I don't think she should "give in" to him, even though he could cloud her mind at a convenient moment!

My main reason for writing, however, is to put in a vote for Shadow stories from the thirties and forties. The annual was great—that's all that's needed. A once-in-a-while reminder of the old enemies/agents, etc.

Congrats to you, Andrew, Bill, Mike and the rest of the team—keep it up!

Dan Thompson  
52 Parish Hill Road  
London N.W. 3  
ENGLAND

\*\*\*\*\*

Dear Shadow People

THE SHADOW is the most beautiful piece of work I have seen in a long time. Andrew's writing and Bill's art go perfectly together. Bill was always a favorite of mine. The cover of issue #4 was great. Andrew depicts the Shadow perfectly—mysterious, dangerous, a hair-raising criminal exterminator. Perfect. I am also thrilled to see that Andrew wasn't afraid to show a man who is bloodthirsty, out to kill. All too often you see too many heroes who would rather see a murderer get a fair trial than want to blow his brains out.

Lastly, to Darrell Barkot—God is not going to help the guilty—he had sent THE SHADOW to deal with them. Amen.

Max Pounds  
Naugatuck, CT

*(Just in case you didn't know it, Matt—the cover of issue #4 was a remake/update of one of THE classic Shadow pulp covers—the cover to the story THE GOLDEN MASTER. There, a younger Shaven Khan was seated in a magnificent Oriental Throne, in full Warlord attire—we thought the contrast would be an interesting one—and from reader response in general, it looks like we were right.)*

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Dear Shadows:

When I first found out that the SHADOW was going to be the star of an on-going series, I thought that it was just an attempt to stretch a mediocre mini-series into a complete waste of \$1.60 a month.

Well, after reading issue #4, I can safely say that I was wrong. The new Shadow far surpasses the Chaykin mini-series of last year, as well as the 1973 run of the book.

Andy Heller is the best writer DC currently has (along with John Byrne and

Mike Baron). Bill Sienkiewicz also adds a morbid dimension to the book, and I hope he stays around for more than six issues, I am, however, looking forward to seeing Marshall Rogers in issue #7. He does such a great job with the Silver Surfer for Marvel.

Please, consider the Shadow crossing over into other books in the DC Universe. Maybe the DOOM PATROL, SPECTRE, or SWAMPTHING. It usually keeps THE SHADOW in his own little world, especially after the CRISIS left us with just one.

Well guys, that's it for now—keep up the good work.

Jeff Brown  
18 Magic Mt. Dr  
Coram, NY 11727

*(By now, you've probably read the much undepicted Marshall Rogers issue. Jeff—what do you think of it? And more importantly, how about those Kyle Baker ones? Pretty good, huh? And if you need them, wait till you see our next issue, where Kyle takes over as regular penciller and inker of the Shadow—we guarantee that it'll blow you away!!!)*

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Dear Mr. Carlin:

I am writing this letter because I just read THE SHADOW #1 and I needed a little bit of a clarification. After reading SHADOW #4 I felt that to understand this book, I should write a letter to the biggest experts, the writers.

Let me see if I have this right. Fifty years ago Lamont Cranston #1 died. Duh, hah, the Shadow, took his identity at the time, becoming Lamont Cranston #2. They looked about the same, so he had no problem in assuming title to Lamont Cranston #1's wealth. Now, Cranston #1 had not died, but had assumed the name Preston Mayrock and had managed to rebuild his empire. He also managed to build a 10-Megaton nuclear weapon that he aimed at New York, and also made a clone, a Lamont Cranston #3, a 'son' of Cranston #1/Mayrock Senior.

Next, Cranston #2, "in a moment of passion," killed his father and The Shadow killed Cranston #3. Even though he fell fifty two feet off of the Mayrock International Casino, he managed to stay alive, and I assume that Cranston #3 was the man that was all shot up that stumbled into the hospital in the beginning of SHADOW #1. Whew!

I hope that was right. This is probably all explained in THE SHADOW mini-series, which, unfortunately, I don't have.

Let me just say that THE SHADOW is an excellent comic book, even if it is a little hard to understand. I believe that THE SHADOW is one of the three best comics of 1987, the other two being Lone Wolf and THE SPECTRE.

Bill Sienkiewicz has the perfect art style for this book. Apparently he will be leaving after #6. This might be a major loss to the series, but perhaps he can continue as cover artist.

So, in conclusion, you have a great book here. Thanks for the work. That

goes to everybody.

Jason S. Russell  
276 W 130 S  
London, Utah 84042

P.S. Who was that at the end of #2 talking to Joe Cardone?

*(Aw, Jason—just when we thought you'd offered up the ultimate explanation of what went on during issues one and two—just when we figured you'd had it all zewn up—and you fade to go and spend it with that postscript! The guy at the end talking to Joe was none other than Lamont Cranston #2—aka THE SHADOW.)*

But since we're such nice guys—and since you actually figured out the entire sequence of events without the aid of even DIME issue of Howard Chaykin's mini-series—we've decided to make your life complete and send you a copy of the collected edition of THE SHADOW mini-series. And for the rest of you out there—don't get jealous! You can probably pick up a copy of the collected edition at your local comic shop—if there's any left...J

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Dear Andy, Bill and Mike:

THE SHADOW is awesome! The plot is complex without being convoluted. It is a welcome change from the simple stories which dominate the market. The Shadow himself is a desirable character, who I would hate to have as a boss. Don't get me wrong, I wouldn't want him as an enemy either. His agents are a motley bunch, but are all very enjoyable. The nurse Gwen and Doc Watt are my two favorites. While the overall plot is very good, it's the little storylines and diverse cast of characters which give the book its flair. The way Cardone was taken care of, the cops poker game, and the Hacker's insanity were all well done. I also enjoyed Stark's new army, The Shadownet, and the telegraphist.

Now, about Bill's art. What can I say that hasn't been said before? He is the most innovative artist in comics today. His style is very unique, and Bob Lippin's lettering meshes with it very well. I haven't seen Richmond Lewis' coloring before, but are too complements Bill's work very well. Bill's Benedict Stark was positively riveting—I loved it. To point out all of the specific panels I enjoyed would take countless pages—so I won't.

I don't mean for this to sound like a letter of mindless praise, but try as I might I can't find anything wrong with this book. I sincerely hope that you can maintain the high standard of quality you've set for yourselves. God help the guilty.

Joshua Goncalves

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